

DO YOUR CHRISTMAS SHOPPING EARLY  
FOR TICKETS TO THESE BROADWAY SUCCESSES

"THE BAD MAN" reading a good newspaper (adv.), and his favorite one. But this is only one of his admirable qualities. For as Pancho Lopez Holbrook Blinn, in one of the season's most interesting and powerful roles, masterfully portrays the innate goodness and charm of a Mexican bandit and pre-supposed villain. This excellent play by Porter Emerson Brown should take the place of at least two or three Mexican diplomats in establishing friendly relations with Mexico. *Backrach*

FLORENCE O'DENI-SHAWN, ably assisted by the smiling TYLER BROOKS, who contribute a clever dance number to the ever popular 1920 edition of "Hitchy-Koo," which is scheduled for a long season run at the New Amsterdam. Raymond Hitchcock, G. P. Huntley and Julia Sanderson are the luminary headlights in this vehicle of fun. *White*

This is no fly-by-night trio—costumes to the contrary—but a threesome that's booked to linger at the Forty-eighth Street Theater, where the company of "The Broken Wine" opened last Monday. INEZ PLUMMER, the girl, "BABE" SUNDANCE, woof, woof and CHARLES TROWBRIDGE, the man, "Babe," by the way, was the first dog to fly over the German lines with his owner.

MARION BARNEY, whose stately blond beauty plays a prominent part in "The Woman of Bronze," the interesting performance which has again brought Margaret Anglin to New York's stage. Miss Barney is one of the increasing number of actresses who places faith in spirit control, and she relates instances where the popular ouija has been of help to her. *Backrach*

MARIE WELLS, who makes a charming hostess in the Astorbilt Hotel of "Hello Lester." There's fun aplenty when little Ada Mae Weeks, as a sheltered niece of a wealthy and gay old uncle, starts out to see the Gay White Way with Lester (Joe E. Brown), a "Jim Jam Jams" reporter. *Chambers—Chicago*

Mlle. MARGUERITE in the Spanish Song number of "Honeydew." The motto of this successful dancer of Zimbalist's musical comedy at the Casino is "Keep smiling," and 'tis universal knowledge that she practices what she preaches, for though difficult and intricate may be the steps of the dance her smile is always there. If Mademoiselle wishes to fill out the blank space in her name we suggest that she take "Sunshine." *Old Masters*

ELSIE RIZER—above to the left—as the woman of mystery in "The Tavern," that baffling melodramatic farce by George M. Cohan, and producer of the most bloodcurdling scream heard in the theatre since Blanche Bates played in "The Three Musketeers." Above — (Mark the picture well, for you won't see her thus in the play) is Miss Rizer, with abundant hair smoothed demurely beneath a street hat. *Campbell Studios*



FLORENCE REED in an excellently photographed character pose as Renee Moreland, viewing with disillusioned eyes the wreck of her dream city, "The Mirage." It is Miss Reed's opinion that regardless of the many times an excellent performance of a role may be given, there is just one at which the character is really born. *Nickolas Muray*



"DADDY DUMPLINS" himself (Maclyn Arbuckle) surrounded on the north, south, east and west by the joyous and clever stage kiddies who make up his adopted family in Earl Carroll's happy comedy at the Republic. You'll recognize the mischievous eyes of Andrew Lawlor Jr., our old friend Penrod, in the center foreground, which fact is sufficient to guarantee a lively evening. *White*



"Half-past kissing time; time to kiss again," is the way the old saying used to go—but up at the Lyric Theater any time between 8:30 and 11 P. M. most any night and at matinees is the right time. Here are EDITH TALIAFERRO and PAUL FRAWLEY, chief high oscillators, who set the pace for a lively cast and an attractive chorus. *White*

